

Three Dissertation Recitals of Trombone Music

by

John William Gruber

**A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music: Performance)
in the University of Michigan
2018**

Doctoral Committee:

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Abstract

Three trombone recitals given in lieu of a written dissertation for the degree A. Mus. D. in performance.

Saturday, September 30, 2017, Hankinson Rehearsal Hall, Moore Building, University of Michigan. Liz Ames, piano; Becky Bloomer and Ben Thauland, trumpets; Morgan LaMonica, horn; Phillip Bloomer, tuba; Colleen Bernstein, Danielle Gonzalez and Alec Ockaskis, percussion; Elliott Tackitt, conductor. *Fantasy for Trombone*, by Malcolm Arnold; *Harvest: Concerto for Trombone*, by John Mackey; *Hommage A Bach*, by Eugene Bozza; *Romance*, by William Grant Still; *Suite for Brass Quintet*, by Herbert Haufrecht.

Monday, December 11, 2017, Stamps Auditorium, Walgreen Drama Center, University of Michigan. Liz Ames, piano; Rhianna Nissen, mezzo-soprano; Joel Trisel, baritone. “Almo Factori” from *Motetto de Tempori*, by František Ignác Antonín Tuma; *Cinque canti all’antica*, by Ottorino Respighi; *Lieder eines fahrenden Gesellen*, by Gustav Mahler; *Basta*, by Folke Rabe; *Vocalise Etude*, but Olivier Messiaen; *Canção de Cristal*, by Heitor Villa-Lobos; “Vocalise” from *Fourteen Songs, op. 34*, by Sergei Rachmaninoff; *What Will Be, Will Be Well*, by Andrew Selle.

Friday, April 6, 2017, First United Methodist Church, Ann Arbor, Michigan. Naki Kripfgans, organ. *Choralpartita on “Die Tageszeiten,”* by Jan Koetsier; *Intermezzo*, by Ernst Schiffmann; *Duo Concertante*, by Gustav Holst; *Two Invocations*, by Petr Eben; *Morceau Symphonique*, by Alexandre Guilmant.

FIRST RECITAL PROGRAM
John Gruber, trombone
Liz Ames, piano
Saturday, September 30, 2017
Moore Building, Hankinson Rehearsal Hall
3:00 PM

Fantasy for Trombone

Malcolm Arnold
(1921-2006)

Harvest: Concerto for Trombone

John Mackey
(b. 1977)

Colleen Bernstein, Danielle Gonzalez, & Alec Ocksakis, percussion
Liz Ames, piano
Elliott Tackitt, conductor

Intermission

Hommage A Bach

Eugene Bozza
(1905-1991)

Romance

William Grant Still
(1895-1978)

Suite for Brass Quintet

Herbert Haufrecht

Intrada
Ceremonial
Passacaglia
Fugue

Becky Bloomer & Ben Thauland, trumpets
Morgan LaMonica, horn
Phillip Bloomer, tuba

Program Notes

September 30, 2017

John Gruber

Fantasy for Trombone

Op. 101, 1969

Malcolm Arnold (1921-2006)

Sir Malcolm Arnold was an English composer. He was born in Northampton in 1921, and lived a large portion of his life in London. He studied music at the Royal College of Music, where he studied composition with Gordon Jacob. Arnold was well-known as a top-tier trumpet player, holding positions with both the London Philharmonic and the BBC Symphony. He was given an exemption from serving in the military during World War Two as a conscientious objector. He was later driven to enlist after his brother was killed in the Royal Air Force. After being assigned to a military band, he 'resigned' from the military by shooting himself in the foot. Arnold would become a full-time composer in 1948.

Arnold's compositional style was very traditional. He almost exclusively wrote tonal music, augmented with late-romantic chromaticism. He was a remarkable melodist, and wrote in a wide variety of genres. He completed nine symphonies, numerous concerto, chamber, and solo works, and wrote for winds, brass band, and film. He might be best known to the general public for his Academy-Award winning score for *The Bridge Over The River Kwai*. Arnold's music is also known for the virtuosic demands he often places on performers. While virtuosic, his music also demonstrates a clear knowledge of the capabilities of the instruments, as his music remains idiomatic.

The *Fantasy for Trombone* is one of a series of fantasies Arnold wrote for unaccompanied instruments. He wrote fantasies for tuba, trumpet, horn, and various woodwinds and strings. Most were written in a relatively short time frame in the late 1960s. The *Fantasy for Trombone* was written in 1969, while Arnold was living in Cornwall. It is unclear if the piece was written for a specific performer; this seems unlikely given the variety and number of other fantasies Arnold wrote in this period.

The *Fantasy* is divided into three distinct sections. The opening section is an Allegro in 6/8 time. Its tonality is centered on Bb, and the section is quite lively and jocular. The middle Andante is more chromatic, and lends a melancholy gravity to the piece. The final Allegro returns to Bb, but in a simple meter driven by sixteenth notes. Arnold gives fairly specific instructions regarding tempo, but contemporary and modern recordings demonstrate a fairly wide variety of tempo interpretations.

Other than the Mackey concerto, the *Fantasy* is quite probably the best-known work on this program. Irish critic Charles Acton called the *Fantasy* "the trombone equivalent of a

Paganini caprice”¹. Other commenters have suggested that the work’s bipolar nature is a reflection of Arnold’s personal struggles with alcoholism and depression. Although this is an easy conclusion to reach, it is probably a stretch. The *Fantasy* isn’t that substantive: insights into the composer’s frame of mind are probably better left to his larger works.

Hommage a Bach

Eugene Bozza (1905-1991)

1957

French composer Eugene Bozza gained an international reputation on the back of his chamber works for wind instruments. Born in Nice in 1905, Bozza studied music as a child in Rome, later entering the Paris Conservatoire. In addition to training as a violinist and a conductor, Bozza studied conducting with Büsler (known in the trombone community for his excellent series of etudes). Like his teacher, Bozza would go on to win the Prix de Rome, a French government scholarship for art students that paid for him to return to Rome for several years in the 1930s. Several other composers of importance to trombonists won this prize, including Dutilleul, Bitsch, and Castérède. Bozza himself would write several works that have become part of the standard trombone repertoire, including his *Trois pieces* for trombone quartet, his *Ballade* for solo trombone and orchestra, and numerous works for solo trombone.

Bozza could be described as a neoclassicist. His compositions draw on classical forms and counterpoint, combined with intense chromaticism. Although his works tend to sound fairly modernist on the surface, their architecture is built around moments of functional harmony. Bozza often wrote works that were inspired by specific locations or forms (*New Orleans*, *Rag Music*, *Fantasie italienne* and *Serenade espagnole* are a few examples).

The *Hommage A Bach* was dedicated to Claude Bourez, who was Professor of Bass Saxhorn at the Conservatoire Valenciennes. Many of Bozza’s works that are today performed by trombonists were actually written for multiple instruments, including bass saxhorn and baritone saxophone. The *Hommage A Bach*, however, seems to have been intended specifically for trombone. Bozza’s mastery of classical forms and counterpoint serves him well in this tribute to Bach: the piece is a remarkable imagining of what Bach might have written had he been born in Paris!

This single movement work can be divided into four sections. The opening section is a fanfare in the key of Bb, with sparse accompaniment in the piano. The second section features solo lines reminiscent of Bach’s fugues, and uses some imitative interplay between the piano and trombone. There is also a reference to the first movement of the first Cello Suite. The transition into the third section is very French: it seems to be lifted directly from Guilmant’s *Morceau Symphonique*. The third section, in C minor, is quite slow. It is the dramatic high water mark for the work, and seems to draw some rhythmic inspiration from the *courante*. The final

¹ Charles Acton, “Lunchtime recital of trombone music,” *The Irish Times*: Jan 13, 1978. Pg. 11.

section has the character of a *gigue*, although it is lacking the counterpoint that defines Baroque examples of that genre.

Romance

William Grant Still (1895-1978)

1966

William Grant Still is one of the pivotal figures of 20th century American music. Born in Mississippi, Still studied at Wilberforce University and Oberlin College, both in Ohio. He played violin, cello, and the oboe, and studied composition with George Chadwick and Edgar Varèse. He made his living primarily as an arranger, mostly writing for theater and radio; he spent 15 years in New York working for W.C. Handy. Today, Still is known primarily for his symphonic works, particularly the *Afro-American Symphony*. That work was the first symphony by an African-American composer to be performed by a major orchestra (Rochester Philharmonic). He was also the first African-American to conduct a major orchestra (LA Philharmonic, 1936), have an opera produced by a major company (he produced 8 in total), and to be commissioned and performed by major American orchestras.

Still's early compositional style revealed the influence of Dvorak. Like Dvorak, Still applied Western European techniques, forms, and orchestration to African-American themes and idioms. This stands in contrast to Ives, who applied his own uniquely modernist techniques to New England Protestant source material. Still drew primarily on the tonal language of the blues, which he saw as a form of African-American expression untainted by European religious traditions. He also experimented with applying modernist techniques and chromaticism, but there is no evidence of that in this work. Still was also interested in the intersection of art and politics: his choral ballad *And They Lynched Him on a Tree* is often characterized as a protest against institutionalized racism.

The *Romance* was originally published in 1966. Intended for performance by alto saxophone and orchestra or piano, the *Romance* has established itself as a mainstay of the saxophone recital repertoire. Like a classical romance, Still's work is intensely lyrical, with a strophic form and a hauntingly beautiful minor-key strain. Harmonically, Still makes use of pentatonicism and blues elements, but he doesn't call for any explicit jazz idioms or techniques. This is particularly striking in light of the saxophone's strong ties to jazz and blues idioms, and serves as a wonderful example of Still's mature style.

Harvest: Concerto for Trombone

John Mackey (b. 1973)

2009, 2017

American composer John Mackey was born in New Philadelphia, Ohio. He attended the Cleveland Institute of Music and the Juilliard School, where he studied with Donald Erb and John Corigliano, respectively. Mackey has written extensively for wind band and for dance, serving as Music Director of the Parsons Dance Company from 1999-2003. He is the youngest composer to win the Ostwald Award from the American Bandmasters Association.

Mackey's compositional style is rhythmically driven. He utilizes repetition, imitation, and changing meter to create rhythmic layers that stack on top of one another. He tends to draw on both art music and popular influences. He also uses orchestration as a means to create contrast in textures.

Harvest: Concerto for Trombone was commissioned by and is dedicated to Joseph Alessi, Principal Trombonist of the New York Philharmonic. The concerto was premiered by Alessi and the West Point Academy Band in 2010. In a coincidence relevant to the University of Michigan, Roshanne Etezady's *Points of Departure* was premiered at the same concert. Today's performance of *Harvest* is the world premiere of the chamber version of the work. The fabulous Liz Ames prepared this new reduction for piano and percussion.

Note from the composer:

Harvest: Concerto for Trombone is based on the myths and mystery rituals of the Greek god Dionysus. As the Olympian god of the vine, Dionysus is famous for inspiring ecstasy and creativity. But this agricultural, earth-walking god was also subjected each year to a cycle of agonizing death before glorious rebirth, analogous to the harsh pruning and long winter the vines endure before blooming again in the spring. The concerto's movements attempt to represent this dual nature and the cycle of suffering and return.

The concerto is set in three connected sections, totaling approximately 18 minutes. The first section begins with a slow introduction, heavy on ritualistic percussion, representing the summoning of Dionysus's worshippers to the ceremony. The rite itself builds in intensity, with Dionysus (represented, of course, by the solo trombone) engaging in call and response with his followers, some of whom are driven to an ecstatic outcry -- almost a "speaking in tongues" -- represented by insistent woodwind trills. But when Dionysus transitions to a gentler tone, his frenzied worshippers do not follow. Their fervor overcomes them, and they tear their god to shreds in an act of ritual madness. This brutal sacrifice by the ecstatic worshippers -- the pruning of the vine -- is followed without pause by the second section, representing Dionysus in the stillness of death, or winter. The god is distant, the music like a prayer. The shoots of spring burst forth in the final section, following again without pause. The earth is reborn as Dionysus rises again, bringing the ecstasy and liberation that have been celebrated in his name for centuries.

Suite for Brass Quintet
1965

Herbert Haufrecht (1909-1998)

American composer Herbert Haufrecht was born in New York City. He shares an academic pedigree with John Mackey: he also studied at the Cleveland Institute of Music and the Juilliard School. In the 1930s, he worked in the Resettlement Administration of the Federal Department of Agriculture. His role was to work with newly resettled urban workers who were being retrained as farmers. The government employed several composers to collect and document folk music, as well as finding ways to preserve rural American cultural traditions.

Haufrecht had an academic interest in oral history, and collected and published collections of Appalachian and Catskill folk songs and stories. In 1939, Haufrecht returned to New York, becoming a staff arranger and composer for the Federal Theater. He founded the Catskill Folk Festival in 1940.

Haufrecht's compositional style reflected his interest in folk music and jazz. He published a significant amount of original material, including several operas, cantatas, and a *Symphony for Brass and Timpani*. He writes in a tonal language, which is heavily influenced by folk music. Although he often draws on folk songs as melodic source material, the *Suite for Brass Quintet* seems to be original material.

The *Suite* is dedicated to Simon Karasick and the Mannes College of Music Brass Ensembles. Karasick was a trombonist, and was the head of the brass department at Mannes. Interestingly, Karasick also conducted the first recording of Haufrecht's *Symphony for Brass and Timpani*. This suite consists of four movements of contrasting character.

The first movement presents a sweeping theme in a homophonic texture. The bulk of the material in the movement is derived from this theme. The theme displays some folk influences: it's quite lyrical, sweeping, syncopated, and is accompanied simply. The counterpoint is fairly simple, consisting of canon, some simple imitation and occasional fragmentation. The first movement also establishes a dialogue between major and minor, with cadential moments marked by a progression from a minor tonic to a major tonic. The second movement continues with a similar harmonic language, but adds asymmetrical changing meter that lends a dancing quality to the music.

The third movement is titled *Passacaglia*, and like the classical form is in triple meter. The theme is a series of paired descending half step. Haufrecht utilizes the trombone's unique ability to produce glissandi, later having the rest of the ensemble imitate the sound. The play between major and minor continues, and is finally resolved in the fourth movement. The final movement is a fugue, using the passacaglia theme as a subject. The subject is presented by all the instruments except the tuba, and is quite angular. Although this work for quintet isn't very often performed, it is a very nice addition to the repertoire.

SECOND DISSERTATION RECITAL

John Gruber, trombone

Liz Ames, piano

Rhianna Nissen, mezzo-soprano

Joel Trisel, baritone

Monday, December 11, 2017

Walgreen Drama Center, Stamps Auditorium

7:30 PM

“Almo Factori” from *Motetto de Tempori*

František Ignác Tuma
(1704-1774)

Rhianna Nissen, soprano

Cinque canti all’antica

Ottorino Respighi
(1879-1936)

L’udir talvolta

Ma come potrei

Ballata

Bella porta di rubini

Canzone

Lieder eines fahrenden Gesellen

Gustav Mahler
(1860-1911)

Wenn mein Schatz Hochzeit mach

Gieng heut’ Morgen über’s Feld

Ich hab’ ein glühend Messer

Die zwei blauen Augen

arr. Demondrae Thurman

Intermission

Basta

Folke Rabe
(b. 1935)

Vocalise Etude

Olivier Messiaen
(1908-1992)

Canção de Cristal

Heitor Villa-Lobos
(1887-1959)

“Vocalise” from *14 Songs, op. 34*

Sergei Rachmaninoff
(1873-1943)

What Will Be, Will Be Well

Andrew Selle
(b. 1988)

What Will Be, Will Be Well

You Felons On Trial

Joel Trisel, Baritone

Program Notes

December 11, 2017

Almo Factori from ***Motetto de Tempori***
1742

František Ignác Antonín Tuma (1704-1774)

Czech composer Franz Tuma is relatively unknown to modern audiences. He was born in Bohemia, which was then part of the Austro-Hungarian Empire, in 1704. Tuma's father was a church organist who initially trained him as a church musician. Tuma later studied in Prague with Bohuslav Cernohorsky and in Vienna with Johann Joseph Fux. After several years as a church and court musician in Vienna, Tuma was appointed as the musical director for Empress Christine, who he served from 1741 until her death in 1750. After 1750, Tuma's output turned primarily to choral music. More than one hundred of Tuma's choral works make use of the trombone. Both Mozart and Haydn knew of Tuma's sacred music. He also wrote a number of secular instrumental works, including trios, quartets, sinfonias and partitas.

Almo Factori is part of the *Motetto de Tempori*, an extended work for chorus, solo voices, and a fairly large orchestra that included two trombones and a cornetto. The *Motetto* was written in 1742, and is to be performed during Advent. *Almo Factori* translates as "Holy Maker," and the text of the work implores the listener to "sing joyfully" and "pray humbly" in celebration of the Creator.

Cinque canti all'antica
1906

Ottorino Respighi (1879-1936)

Probably the most popular Italian composer after Puccini and Verdi, Ottorino Respighi presented an eccentric and unique voice. He is certainly the only Italian composer who is known for his symphonic works rather than his operatic output. This is a testament to his versatility as much as it is a criticism of his operas: Respighi wrote a number of songs, chamber works, ballets and keyboard works in addition to his operatic and symphonic output.

Born in Bologna to a piano teacher, Respighi studied violin, piano, and composition at the Liceo Musicale. His composition teacher, Torchi, was a pioneering musicologist who inspired in his student a lifelong passion for early music. At the turn of the century, Respighi also spent two seasons as an orchestral viola player in Russia. While there, he studied briefly with Rimsky-Korsakov: according to Respighi, this short relationship had a tremendous impact on his orchestration. Respighi was also active as a transcriber: he made numerous transcriptions of 17th and 18th century music, including arrangements of Bach, Pergolesi, Monteverdi, and Boccherini.

Respighi's interest in early music played an integral role in the composition of the *Cinque canti all'antica*, translated as '5 Ancient Songs'. These songs could be described as neo-Baroque in style: they eschew the grand style and rich textures of Italian opera for a more

contained, minimalist approach. The texts are drawn from a number of sources dating from the 13th to the 16th centuries. Authors of the texts include Renaissance poet Giovanni Boccaccio and the composer Andrea Falconieri.

Lieder eines fahrenden Gesellen

Gustav Mahler (1860-1911)

Ca. 1885-1890

Austrian composer and conductor Gustav Mahler was born in Bohemia in 1869. Mahler was born into a middle-class Jewish family, moving to Moravia soon after Gustav's birth. He attended the Vienna Conservatory, where he studied with Robert Fuchs and Franz Kern. After graduating in 1878, Mahler established himself as an admirer of Wagner (in spite of the latter's anti-Semitic writings). He would develop into a bridge between Mahler and the modernists of the 20th Century: his lieder showed a Wagnerian passion for the union of music with text, while his symphonies established a parallel but distinctively modernist path for Brahmsian absolute music. In spite of the active suppression of all Jewish music by the Third Reich, Mahler's music experienced a revival in the 1940s and 50s. Thanks in large part to performances and recordings by Leonard Bernstein, Mahler's symphonies established themselves as an essential part of the orchestral repertoire, and opened the door for exploration of his lieder.

In 1883, the 23-year old Mahler accepted a position with the theater at Kassel. This was Mahler's first big break, and he would eventually gain the title of "Royal Musical and Choral Director." Like many young men, Mahler fell in love with one of the sopranos, Johanna Richter. The unhappy ending of this affair led to the composition of the *Lieder eines fahrenden Gesellen*, or *Songs of a Wayfarer*. Mahler wrote the text himself; the result is a sense of raw emotion typical of youthful love. *Wayfarer* features several commonalities with Mahler's First Symphony: The main theme of the second song is shared with the first movement of the Symphony, and the final verse of the last song is quoted in the third movement of the Symphony. Another powerful influence was a collection of German folk poetry entitled *Das Knaben Wunderhorn*: The first song is based directly on one of the poems in the collection.

Mahler initially completed the piano accompaniment, orchestrating the work in the 1890s. Anton Sismak and the Berlin Philharmonic gave the first performance of the fully orchestrated version on March 16, 1896, with Mahler on the podium. It has since become a staple of the vocal repertoire, appearing both in recitals and on orchestra programs. Further, the work has become popular for wind instrumentalists. Many transcriptions exist for the trombone, tuba and euphonium: the version today was prepared by Demondrae Thurman.

Basta

Folke Rabe (b. 1935)

1982

Basta is a work for unaccompanied trombone that features a number of extended techniques. Folke Rabe is known for compositions that combine innovative performance techniques and theatrical elements. Rabe was born in Stockholm, where he studied at the Royal College of Music and performed actively as a jazz trombonist. He studied composition with

Ligeti, Blomdahl, and Wallner. Rabe was a founding member of the Kulturkvartetten, a group of four trombonists that toured Europe extensively, largely performing their own compositions. Rabe is also known for his choral music, where he has introduced several new compositional techniques and sounds.

Rabe wrote *Basta* in 1982 for Christian Lindberg, who was then a student at the Royal College of Music in Stockholm. According to the composer's own notes, the performer can be seen "as a kind of messenger who hurries in and delivers his message and then – BASTA! – rushes away." The work features extensive virtuosic scale passages and multiphonics. A multiphonic is an effect where the performer sings one pitch while simultaneously playing another. This allows the solo trombonist to harmonize with themselves, and adds to the sense of urgency and stress of the work.

Vocalise* from *14 Songs, op. 34
1935

Sergei Rachmaninoff (1873-1943)

The last titan of late Russian Romanticism, Sergei Rachmaninoff is one of the best known and most programmed composers in the world. Rachmaninoff is known primarily for his piano works, but his output included symphonies, choral works, opera, and chamber music. Trained as a pianist initially by his mother, the Rachmaninoff family moved to St. Petersburg in 1882 from Oneg in Novgorod. There, Sergei entered the St. Petersburg Conservatory. After his sister's death and his parent's subsequent separation, Rachmaninoff was sent to the Moscow Conservatory. There, he lived and studied with Nikolay Zverev, who's weekly gatherings introduced the young Rachmaninoff to Rubinstein, Arensky, and Tchaikovsky. After his graduation, Rachmaninov launched himself into a dual career as pianist and composer, often performing (and later, conducting) his own works. Rachmaninov would go on to live and tour in Europe and the United States, establishing a home in New York. In addition, he built a home on Lake Lucerne in Switzerland, and maintained one in Beverly Hills.

The *Vocalise* is one of a set titled 14 Songs (op. 34), written between 1910 and 1912 to Russian Romantic poetry. The *Vocalise* is the last of this set, and is the only one without a text. Written for the lyrical coloratura soprano Antonina Nezhdandova, the *Vocalise* eschews virtuosic vocal lines for subtle inflections and ambiguous, complex harmonies. In many ways, this music is almost more Impressionist than Romantic, foreshadowing Rachmaninoff's later vocal works.

Vocalise Etude
1935

Olivier Messiaen (1908-1992)

Olivier Messiaen was born in Avignon, France in 1908. He was trained both as an organist and a composer. Known today as both a major figure in 20th Century French music, Messiaen also gained a reputation as a talented teacher. The son of an English teacher and a poet, Messiaen was initially a self-taught musician. After his family moved to Paris in 1919, the eleven-year-old Olivier enrolled in the Paris Conservatoire, where he studied with Jean Gallon,

Marcel Dupré and Paul Dukas. In 1931, he was appointed as the organist of La Trinité in Paris, a post that he would hold for over 60 years. During the 1920s, Messiaen came into contact with the music of Brazilian composer Heitor Villa-Lobos, who lived in Paris from 1923-1930. This contact with Villa-Lobos proved to be influential on Messiaen, who admired the Brazilian's orchestration abilities.

Messiaen wrote the *Vocalise Etude* in 1935 in his unique modal style. The vocalise was published as part of the *Répertoire Moderne de Vocalises-Études publiées sous la Direction de A.L. Hettich*. Amédée-Landély Hettich was a voice professor at the Paris Conservatoire who grew tired of generic vocal exercises. In 1906, he asked Gabriel Fauré (then director of the Conservatoire) to write a vocalise of artistic merit. The success of the project led Hettich to solicit vocalises from other composers. By his death in 1937, the collection grew to over 150 works, including works by virtually every leading composer of the era.

Canção de Cristal
1950

Heitor Villa-Lobos (1887-1959)

This beautiful work by Brazilian composer Heitor Villa-Lobos is paired intentionally with Messiaen's work. Messiaen was exposed to Villa-Lobos's work when the latter visited Paris throughout the 1920s and 1930s. Villa-Lobos was a close friend of Darius Milhaud, and Milhaud championed Villa-Lobos's music in Europe. As mentioned in the notes for the *Vocalise Etude*, Messiaen regarded Villa-Lobos as a tremendously talented orchestrator. That admiration, along with their shared experience in the artistic milieu of 1920s Paris makes these works a natural pairing.

Villa-Lobos was a lifelong resident of Rio de Janeiro, and like all *cariocas* (as residents of the city refer to themselves) he was deeply attached to the famed street music of the city. Villa-Lobos turned that attachment into inspiration, setting and composing *choros* and *sambas*, in addition to other Brazilian folk music. Like many Brazilian intellectuals, Villa-Lobos believed that the distinctive feature of Brazilian culture was the *mestiço* (mixed) racial makeup of the nation. This philosophy drove him to mix elements of Rio street music with European (particularly French) influences.

Canção de Cristal was written in 1950 to poetry by Murillo Araujo. The song is strophic, juxtaposing simple and compound meters to create a sense of polyrhythmic instability. This rhythmic effect, along with the scoring of the piano part create a striking similarity with the Messiaen while still sounding distinctly Latin. The text, along with a translation, can be found in the appendix to these notes.

What Will Be, Will Be Well
You Felons On Trial
2015

Andrew Selle (1988-)

This pair of songs was commissioned by the performers in 2015 for recital performance. Set to two texts by Walt Whitman, they are nice additions to the repertoire for both trombone and voice. Andrew Selle is currently a Ph.D. candidate in music theory at Florida State University, where he is currently finishing his dissertation entitled *Experiencing Sound: A Hybrid Approach to Electronic Music Analysis*. Andrew is also a composer of acoustic and electronic music, and his research and compositions have been featured both nationally and internationally at venues such as the national conference of the Society for Electroacoustic Music in the United States, the International Computer Music Conference, Electroacoustic Barn Dance, the National Student Electronic Music Event, as well as conferences at the CUNY Graduate Center, Louisiana State University, the University of North Texas, and the University of Arizona, among others. Andrew's primary research interests include the analysis of electronic music, music cognition and perception, and music theory.

THIRD DISSERTATION RECITAL
John Gruber, trombone
Naki Kripfgans, organ
Friday, April 6, 2018
First United Methodist Church, Ann Arbor, Michigan
7:00 PM

Choralpartita on “Die Tageszeiten”

Morgen
Mittag
Abend

Jan Koetsier
(1911-2006)

Intermezzo

Ernst Schiffmann
(1901-1980)

Duo Concertante

Gustav Holst
(1874-1934)

Intermission

Two Invocations

Moderato
Risoluto

Peter Eben
(1929-2007)

Morceau Symphonique

Alexandre Guilmant
(1837-1911)

Program Notes

April 6, 2018

***Morceau Symphonique*, op. 88. (1902)**

Alexandre Guilmant (1837-1911)

Morceau Symphonique is one of the best-known and most often performed works for solo trombone in the world. Initially written as a contest piece for the Paris Conservatory, *Morceau* has sustained immense popularity among professionals and students alike. Most often performed by students at solo festivals and competitions, *Morceau Symphonique* is also a regular on undergraduate and graduate recital programs.

Alexandre Guilmant was known in his lifetime primarily as an organ virtuoso. Born in Boulogne, France to a church organist father, Guilmant established himself as a force at a young age. He became the organist at St Joseph in Boulogne at the age of 16, and quickly attained a reputation as a fine recitalist: He gave inaugural performances on new organs at St Sulpice in 1862 and at Notre Dame in 1868. Settling in Paris, he gave frequent recital tours of Europe, Great Britain, and America. In 1896, he took over Widor's position as organ professor at the Paris Conservatory. It was in this compositionally mature stage that he wrote *Morceau Symphonique* as the annual test piece for the Conservatory. He dedicated the work to the organist Theodore Dubois, who was the director of the Paris Conservatory at the time. His compositional output included 8 organ sonatas, a pair of symphonies for organ and orchestra, and a number of sacred choral works.

Although Guilmant wrote *Morceau Symphonique* for trombone and piano, it is often performed with organ. This only seems fitting considering Guilmant's tremendous contributions to the organ world. The work has a straightforward form, with an opening slow section in Bb minor followed by a fast section that shifts between major key areas before finally settling in Eb major. The harmony is largely romantic, but there are impressionistic moments that foreshadow the rapid evolution of French music in the 20th Century.

***Duo Concertante* (1894)**

Gustav Holst (1874-1934)

English composer Gustav Holst is best known for his orchestral suite *The Planets* and for his works for wind band, all written after the turn of the century. The *Duo Concertante* gives us an insight into Holst's formative years. Holst wrote the work in 1894 when he was completing his second year of studies at the Royal Conservatory of Music in London. Holst's primary academic interest at the time was in composition and counterpoint, but his secondary course of study was in trombone. He proved to be an adept trombonist, playing in the Queen's Hall Orchestra (under Richard Strauss), the Carl Rosa Opera Company, and later the Scottish Orchestra in Glasgow. It is a bit surprising that he only wrote one solo work for the trombone,

although his intimate knowledge of the instrument is apparent in his larger compositions. In addition to being a fine trombonist, Holst also earned money in his formative years as a church organist and choir master.

One of the defining characteristics of Holst's compositions is his willingness to demand virtuosic playing from the performers, and the *Duo Concertante* is no exception. The organ part is remarkably difficult, while the trombone part requires some stamina to perform successfully. The work is organized into two large sections: the opening section is slow and quite stately, while the second section is faster and alternates between simple and compound meters. While the work demonstrates a good working grasp of counterpoint and the mechanics of composition, it lacks some of the ingenuity of Holst's more mature works. What it lacks in innovation it makes up for in vigor, however; the music is full of rich harmonies and grandiose melodies. Holst himself did not premiere the work; John Boyce performed the trombone part while Holst's father Adolph played organ.

It is interesting to note that Holst wrote one of his mature works in Ann Arbor: the *Fugal Concerto* for flute, oboe and strings was written during a 1923 visit to the University of Michigan.

***Two Invocations* (1996)**

Petr Eben (1929-2007)

Czech composer Petr Eben built a very successful career as a pianist, organist, and composer. He made over 150 concert tours as a pianist from the late 1950s through the 1990s, and was awarded numerous prizes and honorary degrees, both at home and abroad. His academic home was at Prague University, where he served on the faculty for thirty-five years.

Born in the Renaissance town of Český Krumlov, Eben's music drew inspiration from the ancient surroundings of his youth. His music often makes stylistic references to medieval and Renaissance music (much like Respighi, who was featured earlier in this recital series). Another important influence on Eben's approach to his art was his two-year internment at Buchenwald during the German occupation: his music often reflected his humanist philosophy. In addition to his success as a pianist, Eben also built a reputation as a fine organist. He wrote fairly extensively for the organ, composing two concertos for organ and orchestra along with a plethora of smaller works. His brass output includes several works for various combinations of brass and organ, a trumpet duet, and a brass quintet.

Two Invocations is a pillar of the repertoire for organ and trombone. Based on the Czech chorale "Svatý Václave," Eben himself describes the work as a theme and variations. While he borrows source material and a general form from prior eras, Eben quickly departs from the classical formula: the complete chorale melody is only presented once at the beginning of each movement. After the complete statement, Eben extrapolates his variations from smaller motives, or substantially transforms the melody. The result is a pair of distinctive rhapsodic

episodes that together form one of the most substantial works in the trombone and organ repertoire.

***Intermezzo*, op. 53 (1954)**

Ernst Schiffmann (1901-1980)

Munich-born composer Ernst Schiffmann's *Intermezzo* is one of a flurry of works for organ and trombone produced in the middle of the twentieth century. Schiffmann takes great care to ensure that the organ and trombone complement rather than compete with one another, using alternately the trombone's upper and middle registers. The *Intermezzo* is a study in contrast, with a soft, lyrical melody played in the trombone's higher tessitura juxtaposed with a driving, rhythmic theme played in the lower register. The organ part is carefully constructed to avoid covering the trombone in softer moments, all while building towards a climax marked by sustains and block chords. The *Intermezzo* gives both the trombone and the organ room to shine, allowing each voice to speak in spite of their similar acoustic properties.

Choralpartita on "Die Tageszeiten," op. 151 (1998)

Jan Koetsier (1911-2006)

Dutch composer and conductor Jan Koetsier was a prolific composer of literature for brass instruments. Although he produced works for orchestra, strings, and voice, an enthusiasm for brass was a constant presence throughout his career. Born in Amsterdam and raised in Berlin, Koetsier spent much of his life working and living in both the Netherlands and Germany. Educated at the Berlin School of Music, Koetsier quickly established himself as a talented conductor. He was appointed second conductor at the Concertgebouw in 1942, and later became principal conductor of the Bavarian Radio Symphony Orchestra, a position he held for sixteen years. After his retirement to Bavaria, he concentrated on composition.

The *Choralpartita* is based on three German melodies. The first movement, "*Morgen*" ("Morning") is based on J.S. Bach's chorale "*Aus meines Herzens Grunde*." It is an up tempo, lyrical movement that allows the alto trombone to soar on top of the organ. The second movement is entitled "*Mittag*" ("Midday"). Easily the most substantial movement of the work, this rhythmically active section is based on the traditional hymn "*Gesegn uns, Herr, die Gaben dein*." The final movement is based on popular German children's song "*Der Mond is aufgegangen*" ("The Moon Has Risen"). Koetsier's setting is evocative of a rising moon, with the muted second statement of the melody sounding an octave higher than the first. Koetsier attributes the melody to Johann Abraham Peter Schulz, a nineteenth century German conductor and composer known for his simple, accessible collections of songs.